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MUSIC



# ANT DE ID

A MUSICAL COMEDY  
IN THREE ACTS.  
100 DAYS  
TILL THE  
SHEETS 18



Music by Mr. Philip Cagner.  
Book by

• C. Jones '19 and Philip Gallagher '19 •









# “IT CAN’T BE DONE”

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*A Musical Comedy in Three Acts*

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BOOK AND LYRICS BY

E. N. JONES AND P. E. GALLAGHER

CLASS OF '19

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MUSIC BY

PHILIP EGNER

TEACHER OF MUSIC

UNITED STATES MILITARY ACADEMY

## 100 Night Staff

Manager.....	E. N. JONES '19
Musical Director.....	PH. EGNER
Stage Manager.....	J. G. SUCHER '19
First Assistant Stage Manager.....	A. M. NEILSON '19
Second Assistant Stage Manager.....	D. HODGES '19
Stage Carpenter .....	B. F. MANNING '19
Scenic Artist.....	H. M. UNDERWOOD '19
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Pianist .....	M. W. GILLAND '20
Assistant .....	LAWRENCE '21



MISOT  
E.E.S.

## ✧ S Y N O P S I S ✧

### 1

Owing to the early graduation of the second class, it is decided to have the annual trip of the Cadet Choir take place three months earlier. The choir is gathered in the sally port of the North Barracks; shortly after supper, orders are published regarding the trip, from which it is learned that, although some member of the Tactical Department is to accompany the cadets, it is to be optional with them which one it will be. An officer who has been recently detailed with the Department of Tactics is, on account of his newness, chosen to accompany them. Some post femmes gather in the sally port, also, to bid the cadets good-bye. Upon saying farewell to his femme, Cadet Gettum asks her to let him drag her to the Hundredth Night Hop.

### 2

After the arrival of the choir at Wasser, for that is where they have gone, a change comes over the chosen tac, and instead of letting the cadets do as they please, he becomes a martinet, and all sorts of rules and regulations are drawn up for the cadets to observe. We are given a glimpse of two hall rooms at Wasser and the many schemes that are worked out in order that the cadets and femmes may get together. A string telephone is connected between the two rooms, and Gettum asks another femme to the hop. This femme then makes love to the chosen tac and gets a promise from him to give the cadets their liberty. In the happiness of his new found liberty, Gettum asks another femme to the hop, and when the tac in charge of the trip decides to take the choir back, rather than let them get away from him, as they seem to be doing, our hero finds himself in a most peculiar predicament—with three femmes to drag to one and the same hop.

### 3

We return in fancy to no other place than West Point, and, furthermore, in the ballroom of that long piped New Hotel. Gettum arrives at the hop in a very excited state, and gets another cadet to take charge of his first drag, while he goes back to get his second femme, having told the first that he had returned to sign up his departure. He does the same with the second femme, while he goes back to get the third. He manages to dodge the other two femmes until the time for the supper dance. It is then that all three femmes accost him, each wishing him to drag her to supper. Gettum, then realizing that "his goose is cooked," swoons over, with the words, "It can't be done," just as the music breaks forth into the song, "One Hundred Days Till June."

## CAST OF CHARACTERS

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Cadet Gettum.....	P. E. Gallagher '19
Cadet O'Skinum Right.....	H. P. Sampson '21
Cadet Crab.....	M. W. Gilland '20
Cadet High.....	C. H. Mitchell '19
Cadet Low.....	Madison '21
Cadet Lower.....	Rex '21
Cadet Lowest.....	D. R. Dickey '20
Captain Greenwood.....	W. R. Brewster '21
Colonel Benery.....	Tac Dept... H. A. Montgomery '20
Major Waffles.....	" " Child '21
Capt. Light-Horse-Harry.....	" " Nachman '19
The Boy Tac.....	" " Little '21
Capt. Milly.....	" " P. B. Kelly '20
Florence Deercourt.....	H. A. Palmer '20
Mr. Beyer, Leader of the Choir.....	Von Babo '21
A Policeman.....	Fay '21
Blanche Amour, A Wasser Femme.....	McAuliffe '21
Helen Muggins, " ".....	Bruner '21
Dorothy Sweet, " ".....	Crawford '21
Gladys Deer " ".....	Daniel '21
A Wasser Teacher.....	Whitney '21
Scout Malone, A Boy Scout.....	Byrne '21
A Chaperon.....	Whitney '21
A Chaperon.....	Bryan '21
Mlle. Aleece Legerpied.....	W. C. Coogan '19

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## C H O R U S

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Barlow	'21	Dodge	'21
Maher	'21	Brownell, J. W.	'21
Smith, N. A.	'21	Hardin, D.	'21
Raymond	'21	Dunham	'21
Bradley	'21	Regan	'21
Bullock	'21	Williams	'21
Snodgrass	'21	Lawrence	'21
Johnson, H. D.	'21	Madison	'21
Hoffman, H. T.	'21	Allen, W. I.	'21
Hammond	'21	Broberg,	'21
Fasnacht	'21	Kerr	'21

Choir, Dirty Dozen, Wasser Students, etc.

## MUSICAL NUMBERS

### ACT I.

1. Opening Chorus ..... Cadets Gettum, Crab and Chorus
2. Tac Song.....

Cadet High
“ O’Skinum
“ Lower
“ Lowest
3. Femme Song..... Cadet O’Skinum
4. Closing Chorus ..... Cadet Gettum and Chorus

### ACT II.

5. Opening Chorus..... Wasser Femmes
6. Officer in Charge Song..... Captain Greenwood
7. Sentinel Song ..... Cadet High and Relief
8. Love Song..... Capt. Greenwood and Blanche Amour
9. Camouflage Song..... Cadet Gettum
10. Closing Chorus ..... Files and Femmes

### ACT III.

11. Opening Chorus..... Cadet Crab and Chorus
12. Stag Song..... Cadet High and Chorus
13. Chaperon Song..... Wasser Chaperon
14. One Hundred Days Till June..... Cast and Chorus



# No 1

## It Can't Be Done Opening Chorus

1

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

PH. EGNER

Moderato

The musical score is written for piano and voice. It begins with a piano introduction marked *ff* (fortissimo) and *Moderato*. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with a melody marked *p* (piano) and *dolce espress* (dolce espressivo). The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff*, *p*, and *Red.* (Reduction). The key signature is one sharp (F#) and the time signature is common time (C).

First system of the piano introduction. The right hand features a series of sixteenth-note chords in the treble clef, while the left hand plays a steady eighth-note bass line. The key signature has one sharp (F#).

Second system of the piano introduction. The right hand continues with sixteenth-note chords, and the left hand maintains the eighth-note bass line. The system concludes with a double bar line and a 2/4 time signature.

Allegro

First system of the vocal and piano accompaniment. The vocal line (treble clef) begins with the lyrics "Oh the Cho-ir for ma-ny years gone by, Has al-ways had a". The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line and a more active treble line. A forte (*f*) dynamic marking is present.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "trip, And the on-ly thing they've had to do, Is pack their lit-tle grip. The". The piano accompaniment continues with the same rhythmic pattern.

Third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "great T. D. has man-aged all By wi-ly mach-i - na-tions, The re - gu - la - tions". The piano accompaniment continues with the same rhythmic pattern.



*A Little Stir*

trans-por-ta-tions, and Kay-dets wild flir - ta-tions But

some-thing's wrong, They've slipped a cog. And things are top-sy tur-vy. The

great T. D. has struck a bog and the Cho-ir trips three months early.

## Allegro

Piano introduction for 'Allegro'. The music is in G major and 2/4 time. The right hand features a rapid sixteenth-note melody, while the left hand plays a steady eighth-note accompaniment.

## Entrance of Dirty Dozen

Entrance of Dirty Dozen. The vocal line begins with the lyrics "I wish I was sin-gle a -". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

Continuation of the musical score. The vocal line continues with the lyrics "gain. I wish I was sin-gle a - gain For when I was sin-gle my". The piano accompaniment maintains the same rhythmic pattern.

Continuation of the musical score. The vocal line concludes with the lyrics "mon - ey did jin - gle I wish I was sin - gle a - gain." The piano accompaniment ends with a final chord.

A - men A - men. I wish I was single a - gain. We have

brought you, Mis-ter Bey - er.

*Andante (Hymn)*

ho!ho!ho! ha!ha!ha! That's not our Mister Beyer.

*Allegro Rec.*

What's that! Is -n't this the lea-der of your Cho-ir?

*Slow*

*f* Ku Ku *p*

*Very Slow*

No ————— Beg par-don Sir 'twas all ————— a

The first system of the musical score is in G major. The vocal line begins with a whole note 'No', followed by a half rest, then a quarter note 'Beg', a quarter note 'par-don', a quarter note 'Sir', a quarter note 'twas', and a half note 'all'. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a simple bass line.

mis-take Our sin-cer-est a-pol-o-gies Will you take?

8<sup>va</sup> basso

The second system continues the vocal line with 'mis-take', 'Our sin-cer-est', 'a-pol-o-gies', and 'Will you take?'. The piano accompaniment features a more active right hand with sixteenth notes and a left hand with a steady bass line. The tempo marking '8<sup>va</sup> basso' is written below the piano part.

*Moderato Not to fast*

The third system is a piano introduction in G major. It features a right hand with a series of eighth notes and a left hand with a steady bass line. The tempo marking 'Moderato Not to fast' is written above the right hand.

Mis - ter Bey - er, Mis-ter Bey - er, Mis - ter

The fourth system continues the piano introduction with a vocal line that enters with 'Mis - ter Bey - er, Mis-ter Bey - er, Mis - ter'. The piano accompaniment remains active with eighth notes in the right hand and a steady bass line in the left hand.

Bey - er — Could we have lost the lea - der of the Cho - ir? To

us he's most es - sen - tial with his ba - ton or his pen - cil as he

leads us in our hymns both loud and low. And his syn - co - pa - ted mo - tions as he

gives us fan - cy no - tions, As to wheth - er mus - ic should be fast or

slow Mis - ter Bey - er, Mis - ter Bey - er Mis - ter Bey - er — You

bet - ter come and get your dog-gone Cho - ir — For with -

out our good as - sis - tence, What's the use of your ex - is - tence For we

can-not win their hearts as we es - pire. — Mis - ter pire. —

Allegro

Chorus

We have ta - ken trips both far and wide, To

schools both large and small — And now we're go - ing to take a trip to a Sem - i -

na - ry hall. — All Kay - det eyes up - on us look with jeal - ou - sy and

woe — For we are go - ing to a lad - ies school just for the lungs we show

## No 2

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

## Tac Song

PH. EGNER

He

came to us a year a - go, when things were fine as lace, And he

start - ed in im-med - iate - ly to o - ver haul the place. In -

ter - po - la - tions for the black - book soon be - came the rage, And



now we find them past - ed in on al-most eve-ry page, No plebes we crawl, our

scags are gone, No peace for Kay-dets wea - ry But all that would be

safe to say, Is the Com's of some-thing lea - ry. We'll pass him,

by, with-out a sigh, He's not the one we want He'll

nev - er do to take a - long up - on our lit - tle jaunt. We'll use our

own dis - cre - tion, there are oth - ers best by far, In

this our choice we must be, Par - tic - tic - tic - a - lic - a - lic - a - lic - a -

tic - a - lic - a - lic - lic - a - lar. We'll pass him lar. —

# No 3

# Femme Song

13

Words by  
E.N. JONES  
and  
P.E. GALLAGHER

PH. EGNER

Allegretto

*mf*

If it was-n't for the lit-tle girls that come up now and then,

*p*

*L.H.*

Our minds we'd lose, the place be changed for homes of cra-zy men.

*R.H.*

*L.H.*

*L.H.*

The week is long, the days are blue and all the Kay-det's wea-ry, I

won-der more don't leave the place and take to Har-ry Kar-ry.

But just as things are at their worse, the week end drops up - on us The

Femmes they come and bring with them the things we need to cheer us.

Valse Lento Their

## Slow Waltz

pret - ty smiles, their pret ty looks, their man - ner - is - ms odd \_\_\_\_ Oh!

how we love to see them with their catch - ing lit - tle nodd \_\_\_\_ In their

lat - es style cre - a - tions \_\_\_\_ And their ways of fas - ci - na - tion \_\_\_\_ That's

how they make us hap - py, For our short week - end va - ca - tion \_\_\_\_ Their \_\_\_\_

1 2

# Closing Chorus Act I

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

PH. EGNER

Marh Time

Tis the time of our de -

par-ture, when we leave this gray stone place, When we bid fare-well for

two short days, just two short days of grace, When we start to leave these land-marks, that

some folks think so rare, Which to us for man - y moons have ment on - ly

trou-ble work and care. Then eve - 'ry heart re - joic - es, And life seems a thing so

rare. That we for-get our Kay-det soir - ees and build cast-les in the air. As the

time of our de - par-ture ap - proach - es ve - ry near, It's good - bye to our

Kay-det femmes, to us have brought their cheer. In our minds we'll al - ways have them, for to

us they are most dear. And like our Al - ma Ma-ter, May

Broad

they be ev - er near. For it's good - bye fare - well a - di - os so

*poco rall* *f* *a tempo*

long, For two short days from this drea - ry place, we all will be



gone, Oh! it's good - bye Fare - well, A - di - os So long, We

*poco* *rall* *a tempo*

This system contains the first line of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Performance markings include *poco*, *rall*, and *a tempo*.

to you will all be true, as long as the day is long. As the long.

*mf* *ff*

This system contains the second line of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a repeat sign with first and second endings. Performance markings include *mf* and *ff*.

This system contains the third line of the musical score, which is a piano solo. The right hand plays a melodic line with slurs, while the left hand provides harmonic support with chords and single notes.

This system contains the fourth line of the musical score, continuing the piano solo. The right hand features a series of chords and melodic fragments, while the left hand continues with a rhythmic accompaniment.

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

## Opening Chorus Act II

PH. EGNER

*Presto Very fast*

The musical score is written for piano and organ. It consists of five systems of music. The first system begins with a piano introduction in D major, 2/4 time, marked *Presto Very fast*. The piano part features a rapid eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand, starting with a *p* (piano) dynamic. The organ part enters in the second measure with a similar eighth-note pattern. The second system continues the piano melody, which includes a *cresc.* (crescendo) marking. The organ accompaniment remains steady. The third system features a *mf* (mezzo-forte) dynamic for the piano part, which now plays a more complex, sixteenth-note melody. The organ part continues with its eighth-note accompaniment. The fourth system continues the piano melody, which becomes more intricate. The fifth system is labeled "Locomotive Whistle" and features a *ff* (fortissimo) dynamic. The piano part plays a rapid, sixteenth-note melody, while the organ part provides a steady eighth-note accompaniment.

Bel

*ff*

*Slower and Slower*

*p*

*pp*

The musical score is written for piano and bell. It begins with a piano introduction in the first system, featuring a bell melody in the treble clef and a piano accompaniment in the bass clef. The second and third systems are marked *ff* (fortissimo) and feature a piano accompaniment in the bass clef. The fourth and fifth systems continue the piano accompaniment. The sixth system is marked *Slower and Slower* and features a piano (p) melody in the treble clef and a pianissimo (pp) piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C).

Grand (*With dignity*)

First system of musical notation for "Grand (*With dignity*)". The piece is in 2/4 time, key of D major (two sharps). The right hand features a melody of eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present in the first measure of the left hand.

Second system of musical notation. The right hand continues with eighth-note triplets, and the left hand maintains the eighth-note accompaniment. The system concludes with a repeat sign in the right hand.

Third system of musical notation. The right hand introduces a new melodic line with eighth-note triplets. The left hand continues with the eighth-note accompaniment. A key signature change to D minor (two flats) occurs in the third measure of the right hand.

Fourth system of musical notation. The right hand features a melodic line with eighth-note triplets. The left hand continues with the eighth-note accompaniment. A key signature change to D major (two sharps) occurs in the third measure of the right hand.

## Waltz time

Fifth system of musical notation, marked "Waltz time". The right hand plays a melody in 3/4 time, and the left hand provides a steady eighth-note accompaniment. The system concludes with a repeat sign in the right hand.

Sixth system of musical notation. The right hand features a melodic line with eighth-note triplets. The left hand continues with the eighth-note accompaniment. The system concludes with a repeat sign in the right hand.

## CHORUS

Oh oft to maid - ens come great joys which some-times go by the

name of boys — But nev - er be - fore in our his - to - ry

here, Has there vis-it - ed a bunch so dear — But watch your

step and treat them with care, These pam-pered pets of a nation fair — A

fic - kle bunch who tell fair lies, And whis-per sweet noth-ing a - bout your eyes. But

let's for get their fic - kle charms And wel-come them with o - pen arms —

CHORUS

Wel - come, Wel-come to our halls. Lets all for-get that du-ty calls — Our

eyes have charms and love en-thralls, So let's for - get that du - ty calls.

Make mer-ry, dance and flit a-bout, Cast all wor-ries and troubles

out ————— Let's change this school to a par-a-dise, For the

world is full of pleas-ure nice, Let joy and bliss both

reign su-preme, For you are wel-come on the scene. —————

## No 6

## Officer In Charge

## Song

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

PH. EGNER

Oh the mill of the gods grinds

*f* *p*

This system contains the first musical staff with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with eighth and quarter notes. The piano accompaniment features a strong, rhythmic pattern in the right hand with chords and single notes, while the left hand plays a steady bass line.

slow, But is ex-ceed - ing fine. And the grind - ing of that

This system continues the musical score. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic intensity, with the right hand using chords and the left hand providing a solid harmonic foundation.

mill of woe, Is one of the tasks of mine. Keep - er of the

This is the final system on the page. The vocal line concludes with a half note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.



books of quill, And the rights of the pow - ers that be, For the

sins writ up in Heav - en still, Are al - so writ up by me. Oh! Oh!

CHORUS

have you ev - er heard the tale that's told, of that

*p f*

O. C. brave and bold? Who hauled a tired Kay -

det from bed, For cov - ers heaped a - round his head. —

Oh, I watch the Kay - dets night and day. I

watch them both at work and play. I'm the right - hand man of the

To be spoken

great T. D. Of - fi - cer in charge, That's me. me.

1 2

# Sentinel

Words by  
E. N. JONES

Song

and  
P. E. GALLAGHER

PH. EGNER

March time

Oh the Kay-det's life is

The first system of the musical score for 'Sentinel'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'March time'. The piano part begins with a forte (f) dynamic and includes a piano (p) dynamic marking. The vocal line starts with a rest followed by the lyrics 'Oh the Kay-det's life is'.

one of strife, And there's much of good hard work. But who is to say the

The second system of the musical score. The vocal melody continues with the lyrics 'one of strife, And there's much of good hard work. But who is to say the'. The piano accompaniment provides a steady rhythmic foundation.

great soi-ree, And the one we'll all would shirk, Have you ev-er asked a

The third system of the musical score. The vocal melody concludes with the lyrics 'great soi-ree, And the one we'll all would shirk, Have you ev-er asked a'. The piano accompaniment continues with the same rhythmic pattern.

lit - tle femme, who's the sweet-est you have known, So come a - long to a

hop up here, If a good time she'd be shown.

Guards, Guards, Guards, In - ter - ri - or guards, ex -

te - ri - or guards, And a doz - en oth - er sorts. The

poor Kay-det's con - demns them all, to Plu - to's staunch co - horts.

Guards, Guards, Guards, In - te - ri - or guards, Ex - te - ri - or guards, The

mourn - ful thren - o - dies of grief, That were penned by an-cient bards. Can

on - ly be com - par - a - ble to Guards, Guards, Guards. Guards.

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

## Love Song

PH. EGNER

Andante moderato

The piano introduction is written for a grand piano in G major, 4/4 time. It consists of 12 measures. The first measure is marked *mf*. The second measure is marked *poco rall*. The third measure is marked *p a tempo*. The introduction features a series of chords and arpeggios in the right hand, and a simple bass line in the left hand.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Of all the things that come down from a-bove, The strang-est". The piano accompaniment consists of chords and arpeggios in the right hand, and a simple bass line in the left hand.

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "thing is the game of love. The love of a man for the". The piano accompaniment consists of chords and arpeggios in the right hand, and a simple bass line in the left hand.

love of a girl, your heart, it thumps and your mind, it

whirls. I feel this

strange thing o'er me creep, When e'er I chance dear you to meet, I know it

*Slow and Broad* *f* *In time*

*molto rit.* *f* *a tempo*

comes down from a-bove, And I know that it's love dear love. It's the

way that it grips me and holds me tight. And

*poco - i - poco - accel - - - - - cres -*

makes me give in it's a los - ing fight. I've

*poco rit.*

*Slow and Soft*

fought hard and long to try and keep it hid dear, In the dark-est deep-est cor-ner

*p a tempo*

in my heart. But I've lost and now I have to let you know dear, That to

*cresc.*



me you are the last-ing kind-ling spark. When 'ere we meet, flames shoot

high in-to the clouds dear, And my hopes fly high in-to the dark — Oh it's true

love and love can on-ly be true love dear. When we know, that it comes down from up a -

bove.

*a tempo* *dim.* *ppp*

*p molto rit.* *mf*

*pp* *pp*

## Camouflage

## Song

Words by  
E. N. JONES  
and

P. E. GALLAGHER

PH. EGNER

Quite fast *Eccentric*

A - cross the o - cean o - ver there Where

whin - ing shells sizz through the air. And

troops ad - vance be - hind bar - rage. They in -

vent-ed this word Cam-ou-flage. They paint-ed all a dus-ky hue.

To fox the eye and fool the view.

And make things seem just what they were'nt.

Moderat time

And from them this art we have learnt. Oh

Cam - ou-flage, Oh, Cam - ou-flage, Des - crip-tive art so fine. You

*p.f*

do not know just what I am, Nor yet can you di - vine. But Cam - ou-flage, Oh,

Cam-ou-flage, Though we know not the rea-son why. May I be placed in a

Cam-ou-flage grave, Up - on the day I die. Oh, die.

1 2 3 3 3 3

# No 10

## Good-Bye Closing Chorus

39

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

Wasser Girls and Cadet Choir

PH. EGNER

With your charm-ing com-pa-ny

we must part, And though our stay has been quite strange— You one and all have

won our heart To meet a-gain we must ar - range, And as you say it has

been quite strange. But your charm-ing ways have won us all. — Let's hope some day a -

CADETS

gain we'll range Back to your midst at Was-ser hall. We ask you all up

to the hop, That here our court-ship may not stop, And with the pleas-ing

GIRLS

end in view, Tis not good-bye but just a - dieu — Tis not good-bye, but

just a-dieu. In six short days a-gain we'll see you — Your in - vi - ta - tions

we ac-cept, That you must must leave is our re - gret Tis

CADETS

not good-bye but just a-dieu. 'Tis not good-bye but just a-dieu.

GIRLS

May the

ALL

days and the hours go fast fleet-ing by — May the time of your meet-ing be fast

draw-ing neigh — We shall live for the day, when we once meet a - gain — When our

pat - ience will find it has not been in vain — May the sand in the

hour glass go fast sift - ing thru — As the hour approach-es when we shall see



you ——— Our care and wor-ries we'll throw to the wind, That

joy and bliss may find their way. in May the in ———

1 2

*ff*

*End of Act II*

## No 11

Words by  
E.N. JONES  
and

P. E. GALLAGHER

## Opening Act III

Kaydet Hop Song and Chorus

PH. EGNER

Waltz time (Hop Night at Memorial Hall)



(Kaydet)

To North and South and East and West, To the maid-en that

each one love's best — To East and West, and South and North, We've sent our in-vi -

ta-tions forth — To maid - ens fair and maid - ens rare and maid - ens sup - er -

fine — To the one that to us are so dear. The ones for whom we pine. —

## CHORUS

To this our fes-tive hall they've come, Like the dart-ing rays of the morn-ing

sun — They've changed our live's from dark-ness to light. Put all un-pleas-ant-ness in - to

flight. So it is for a few short days, They en-tangle with a gold-en haze. — And so

it is at a Kay-det Hop, May it be ev-er thus, and nev-er stop. —

## No 12

## Stag Song

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

PHILIP EGNER

Allegro

Have you ev-er tried to

stag it to a Kay-det's big feed Hop? Have you ev-er tried to

stag it to al-most an-y Hop? Have you ev-er tried to sca-vange

dan-ces from your ve - ry best-est friend ——— Through - out the year this

stunt is pulled by certain clique of men. They wan-der to the feed-hops with a

gnaw-ing ap - pe - tite. To goz-zle dish on dish of ice cream seems their sole de -

light. And they pack it home in mess-kits, For a boo-dle-fight that night.

## CHORUS

Glanc - ing back to a - ges long a - go — We might

learn from his - to - ry — That the bur - ly knight-hood

of those — days like much "ye stag par - tie?"

And if we be - lieve phi - lo - so - phers who have

stud - ied his - try's span, There is but lit - tle change to

day in the char - ac - ter of man We find the stag to-day,

on the edge of the dan - cers swirl, Quite con - tent in his glo -

ry to dance with some one else -'s girl. girl.



## No 13

Chaperons  
Song

Words by  
E. N. JONES  
and  
P. E. GALLAGHER

PH. EGNER

Moderate Time

Oh, the

The first system of the musical score for 'Chaperons Song'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for three measures, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a complex rhythmic pattern with eighth and sixteenth notes, and a triplet of eighth notes in the right hand.

fe-male of the spe-cies is more dead - ly than the male. This was

The second system of the musical score. The vocal line continues with a series of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

said by Rud-yard Kip-ling, And it hits right on the nail. It's

The third system of the musical score. The vocal line concludes with a quarter rest. The piano accompaniment ends with a triplet of eighth notes in the right hand and a corresponding triplet in the left hand.

thus with all the chap - er - ons, That sit a - long the wall, And

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat). The vocal line contains the lyrics: "thus with all the chap - er - ons, That sit a - long the wall, And". The piano accompaniment features a steady eighth-note melody in the right hand and block chords in the left hand.

pass their judge-ments loud - ly on the pro's and con's of all. A

The second system of the musical score. The vocal line continues with the lyrics: "pass their judge-ments loud - ly on the pro's and con's of all. A". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

snake was Eve's first chap - er - on, at least that's what they say. But

The third system of the musical score. The vocal line continues with the lyrics: "snake was Eve's first chap - er - on, at least that's what they say. But". The piano accompaniment continues with the same melodic and harmonic patterns.

now they have the chap - er - on, To keep the snaks a - way.

The fourth system of the musical score. The vocal line concludes with the lyrics: "now they have the chap - er - on, To keep the snaks a - way." The piano accompaniment concludes with a final chord and a double bar line.

Girls with locks of ra-ven hue, Lit-tle girls with eyes of blue, Each

de-bu-tante, has a maid-en aunt, Who ac-com-pan-ies her on her eve-ry jaunt.

Each gay sou-brette has her one best, best, Whom she must al-ways drag a-long, It is

thus she's assured by so-ci-e-ty, To nev-er do things wrong. wrong.

## Nº 14

## Hundred Night Song

## Closing Chorus Act III

Words by  
E.N. JONES

and

P.E. GALLAGHER

PH. EGNER

March Time

On the gun that brings the morning, Has brought

*f* *mf*

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) marking.

forth that looked for day. Oh the days have fast gone slip - ping and the

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

months have passed a - way — That day we've long been pip-ing, that one we've cher-ished

This system contains the final two staves of music on this page, concluding the closing chorus.

so, Has at last ar-rived up - on the scene and it's time for us to go. Let's

hurl all wor - ries to the wind - The whole world seems - in tune - It's a

hap - py mo - ment for us all — One Hun - dred days till June. —

Scene Changing

1<sup>st</sup> Chorus

Make way — it's something ma - gic — it's the bear - er of good news. — Do you

know that — some-thing's hap - pened — eve-ry-thing it say is true — It's

the star — to which all kay-dets — glue fast their shin-ing eyes — It's a

present from a wiz-ard. Fath-er time has made things fly. — The

CHORUS

day is fast ap proaching when we leave this greystone place. Our Kay-det soir-ees

o-ver we shall en-ter life's great race. For when hurled out up-on

the mael-strom of life's re-lent-less sea, They may send us to the

trench-es But it's rest for you and me. For if you — could

dream of the — soir-ee packed in — a Kay-det day — You would know our

smiles of glad-ness at the thought to be a way. — So look up-



on us. Gaze up - on us, Life to us is now most dear For the

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody line and a piano accompaniment. The lyrics are: "on us. Gaze up - on us, Life to us is now most dear For the". The piano part consists of chords and moving lines in both hands.

time is short - ly com - ing when we leave this place so drear. The

The second system continues the melody and accompaniment. The lyrics are: "time is short - ly com - ing when we leave this place so drear. The". A first ending bracket is placed over the final measure of the system.

drear.

*ff*

The third system begins with a second ending bracket over the first measure. The lyrics are: "drear.". The piano part features a dynamic marking of *ff* (fortissimo) starting in the third measure. The system concludes with a double bar line.

The fourth system continues the piano accompaniment from the previous system, featuring chords and moving lines in both hands. It concludes with a double bar line.











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